

performing Arts Center

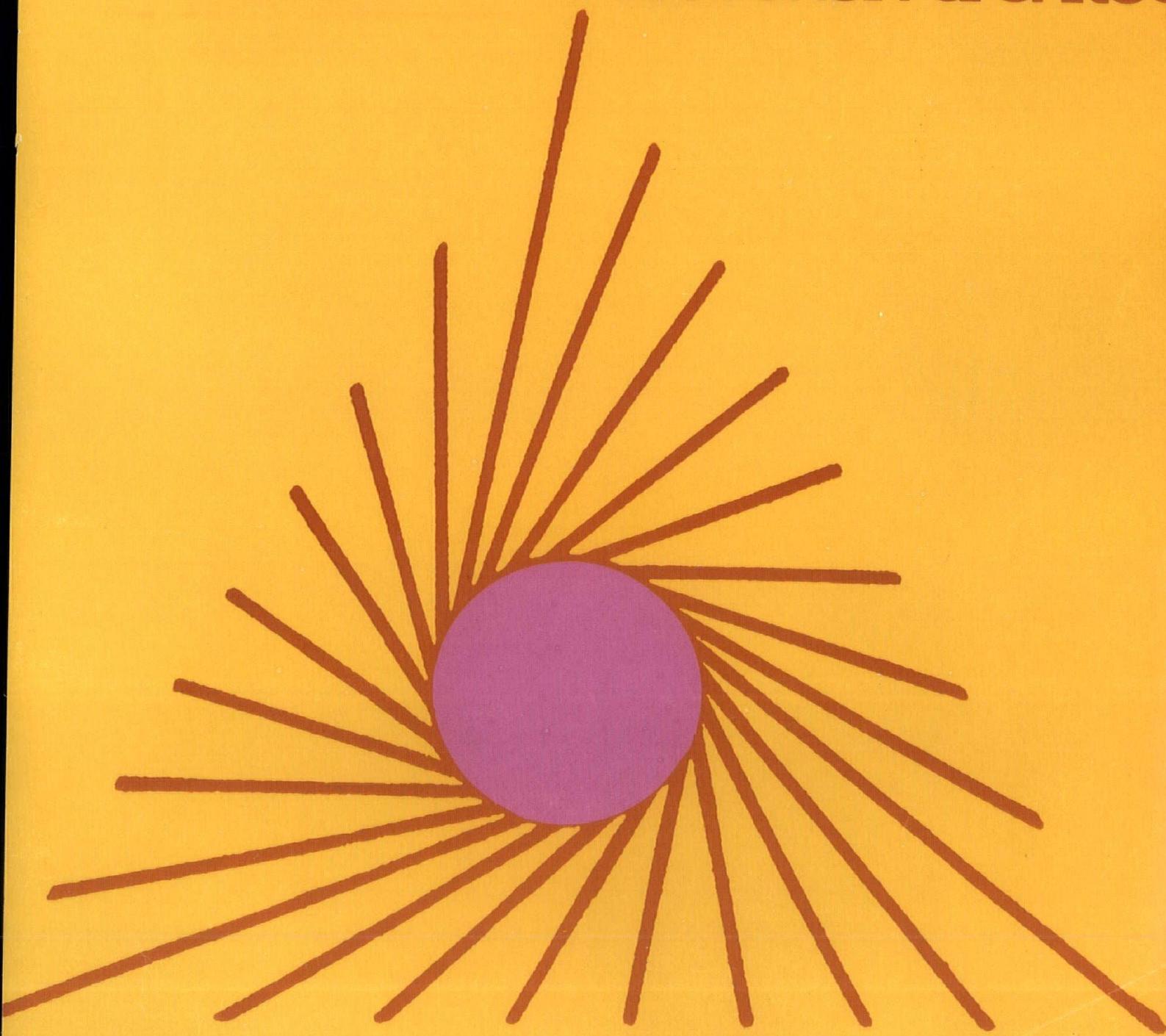
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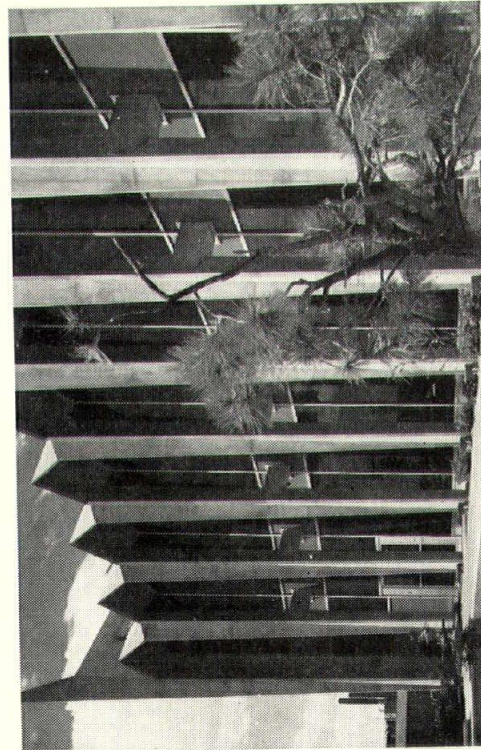
November 69

wisconsin architect



Concrete roof systems

Prepared as an industry service by Portland Cement Association
clip along dotted line



The light, spacious look of concrete roof systems is accentuated here by the repetitive forms of these folded plates. Capitol Federal Savings & Loan Assoc., Denver, Colo. Architect: Bank Building and Equipment Corporation of America, St. Louis, Mo.

In evaluating structural costs, the roof system is a basic factor, and its square-foot price is quite often the most meaningful cost guide available to a prospective owner.

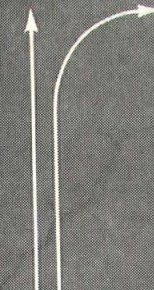
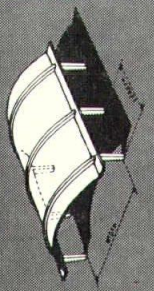
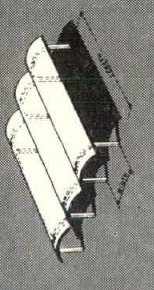
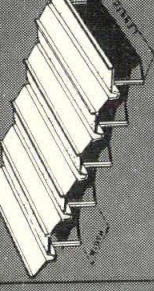
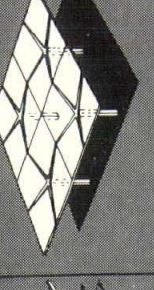
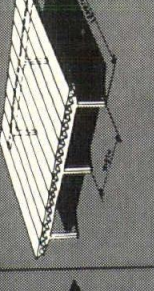
In most cases, concrete roof systems are in the \$1.00 to \$3.00 per square foot range. Construction costs, of course, are not uniform throughout the nation and are dependent upon variables such as spans, loads, bay sizes, and manufacturing requirements. Local builders can provide accurate estimates geared to local labor costs and other considerations.

Since the roof system is such a basic factor in most industrial or one-story building construction, the selection of roof type and the spacing of its supports are especially important. The roof and its column spacing must be designed to meet specific occupancy requirements. These include the arrangement of machinery, processing ductwork, accessory equipment and production layouts. Concrete roof systems can be efficiently and economically designed to meet all industrial and commercial needs. The chart below compares some common concrete roof systems. Write for free literature.

Portland Cement Association

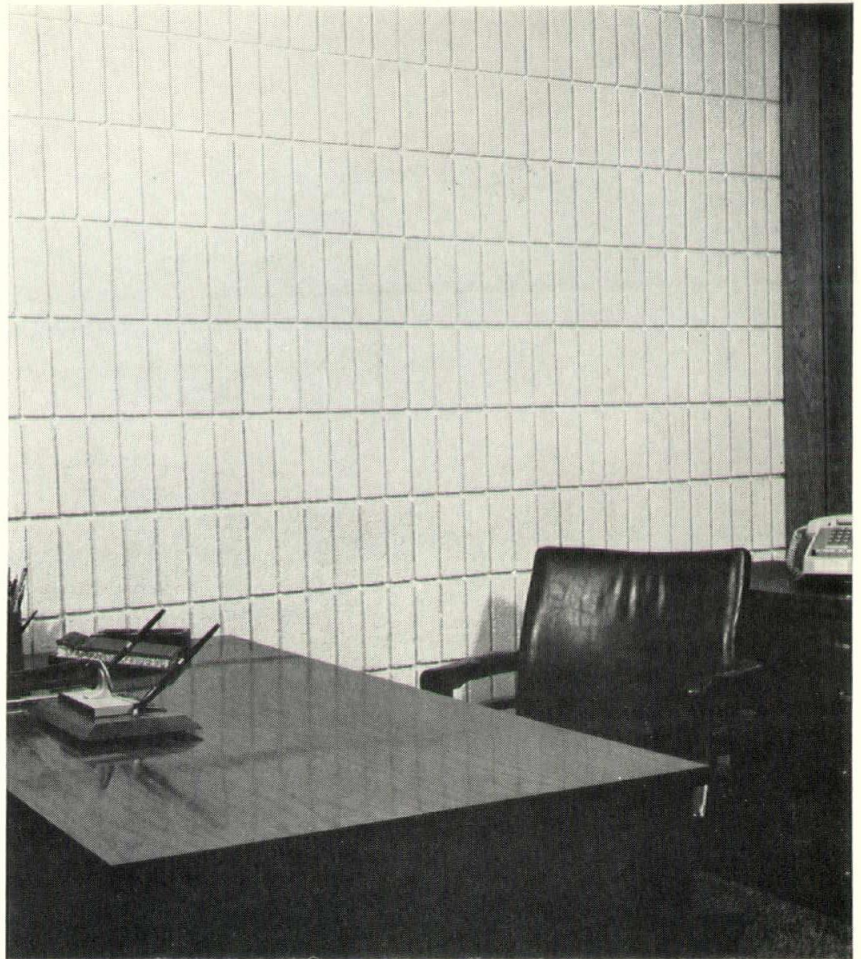
735 North Water St., Milwaukee, Wisc. 53202

An organization of cement manufacturers to improve
and extend the uses of portland cement and concrete

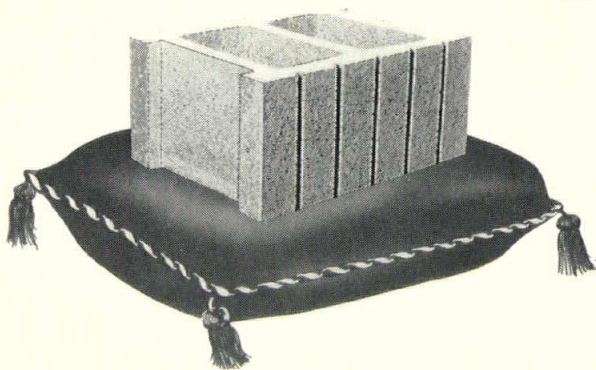
					
Type of Roof Typical Bay Dimensions* Width Length Main Features	Short Barrel Shell 100 to 250 30 to 50 Usually cast in place but can be precast.	Long Barrel Shell 30 to 60 80 to 150 Barrel shell roofs are capable of providing large areas free of interior columns.	Folded Plate 15 to 30 50 to 150 Versatile designs can accommodate a wide variety of span and processing requirements.	Hyperbolic Paraboloid 20 to 100 20 to 100 Adaptable and very economical.	Prestressed 25 to 50 30 to 100 Structural members provide long, clear spans with esthetically pleasing shallow depths.

*Representative dimensions only. Specific column spacing and spans may vary for individual designs. Dimensions given in feet.

The Royalty Of Concrete Block



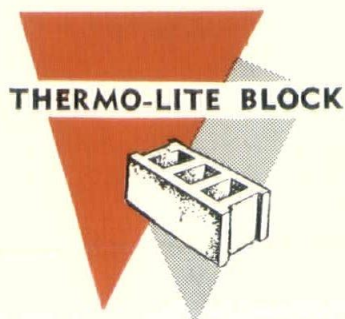
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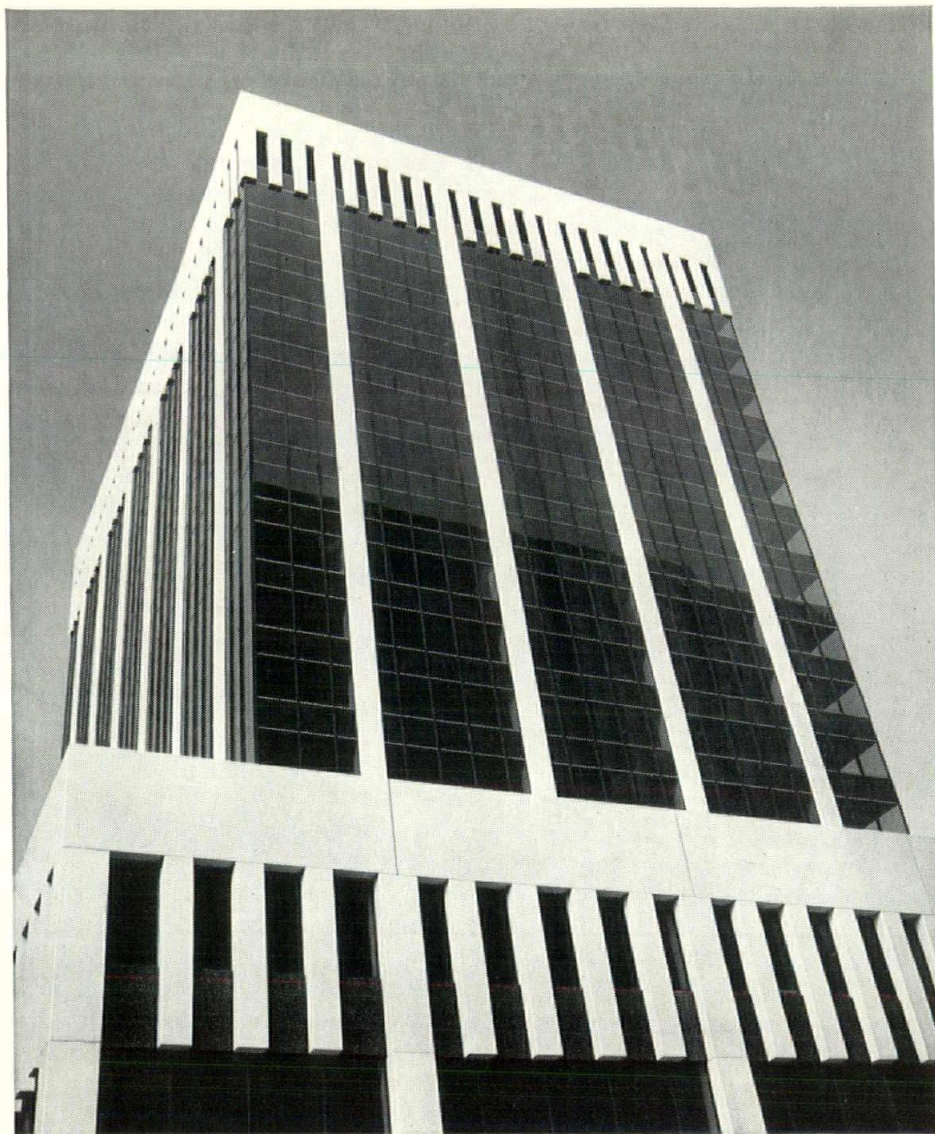
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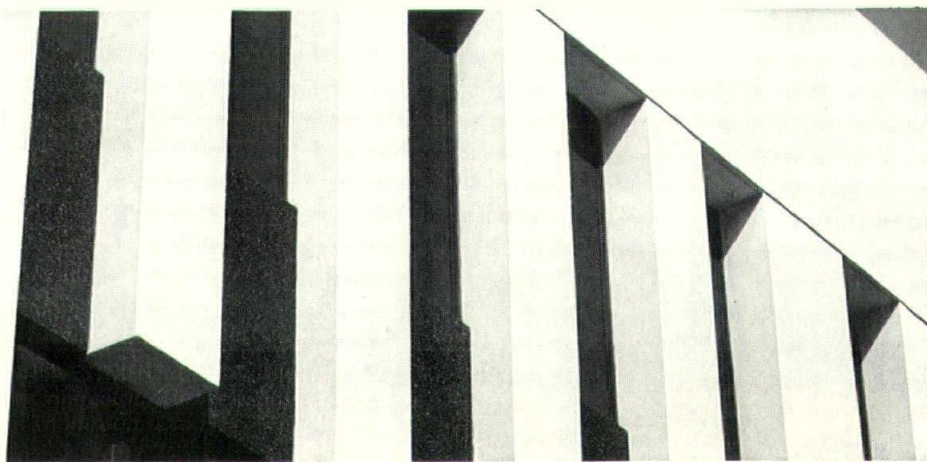


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INVESTMENT PLAZA, Cleveland, Ohio. Architect: George S. Rider Co., Cleveland. Gen. Contractor: Turner Construction Co., Cleveland. Precast Producer: Sidley Precast, Inc., Thompson, Ohio.



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wisconsin architect



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CORRECTION

In the September, 1969, WISCONSIN ARCHITECT Kohler ad, Milwaukee Plumbing & Heating Supply Company's telephone number was inadvertently listed as 344-3600. It should have read 273-3600.

Milwaukee's Latest Status Symbol

Photos by James Pearson

The Milwaukee County War Memorial Performing Arts Center is a continuation of the Milwaukee County War Memorial project, the first phase of which was designed by the late Eero Saarinen at the shore of Lake Michigan in downtown Milwaukee. The War Memorial Center, which opened in 1956, has been praised in superlatives by architectural critics the world over. Heiki Siren, the famed young Finnish architect, felt it was Saarinen's strongest statement, yet the community, or an important portion of it, has never understood the monumental strength of this memorial to the war dead.

The second phase of the Milwaukee County War Memorial project was the Performing Arts Center. Its inauguration was celebrated with a week of festive performances and social events in September of this year. The house was filled most often through the generosity of local companies. Local news media heralded the new home for the Milwaukee Symphony, the Chicago Symphony, Florentine Opera, Music for Youth Orchestra, the Bel Canto Choir and the Milwaukee Repertory Company, as a cultural monument and the realization of a lofty dream.

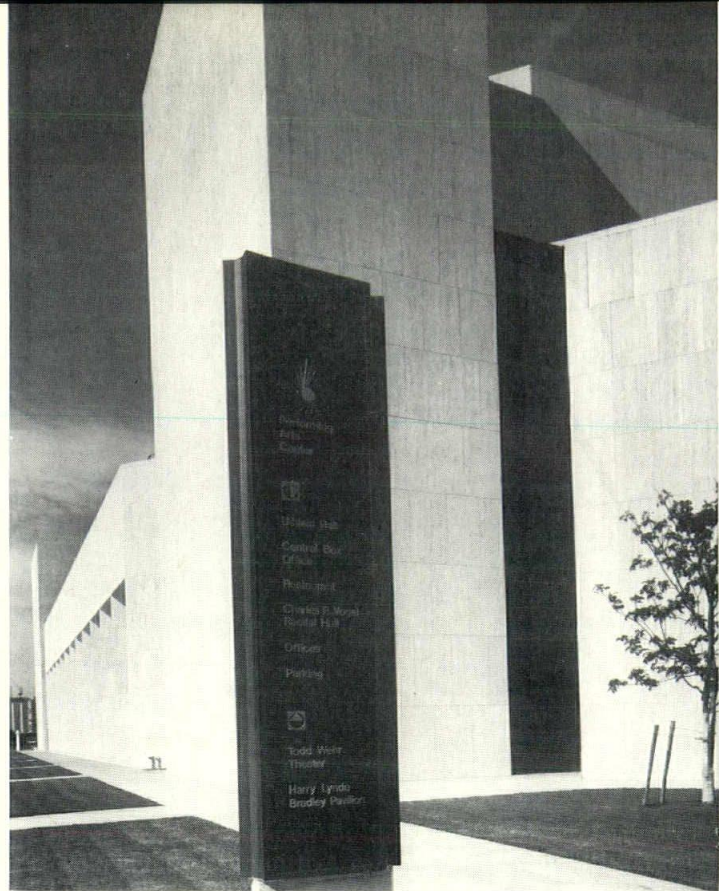
The development of the Milwaukee County War Memorial project, has been beset over the decades by a history of controversial siting, planning, replanning and reformulating plans again, hopes, enthusiasm, hard work and despair and always bitter controversy.

It is to the credit of the Milwaukee County War Memorial Development Committee, the County and the City of Milwaukee and the 4,000 citizens, all of whom contributed greatly to accomplish Milwaukee's latest status symbol, which should fulfill a genuine need in this community.

Although the Performing Arts Center was initially also to be sited at the Lake Front, subsequent events located it at the east side of the Milwaukee River, bounded by Kilbourn, Water and State Streets in downtown Milwaukee, diagonally across from City Hall.

Local architects, many of whom actively and patiently participated from its inception in the development of the Milwaukee War Memorial project, were understandably interested and concerned that the Performing Arts Center be designed by an outstandingly gifted architect. In 1961, therefore, the Wisconsin Chapter of The American Institute of Architects, urged a national competition, one means of getting the best designer the country had to offer, a procedure often applied for buildings of similar or equal magnitude.

Members of the Wisconsin Chapter, A.I.A., met with members of the Milwaukee County War Memorial Development



offering their assistance in the proposed competition. The Development Committee rejected the competition as too cumbersome a venture and assumed the responsibility of appointing the architect.

Disappointment prevailed in the architectural community, understandable in the light of encouragement and optimism that was generated for the hopes of Milwaukee's architectural future when Eero Saarinen gave Milwaukee a building in the War Memorial Center that became an obligation to live up to for the City itself and for generations of architects yet to come, but evidently not understood nor adequately appreciated aesthetically by the power structure of the community. In 1963, The Development Committee appointed the nationally reputed firm of Harry Weese and Associates of Chicago.

Today, six years later, the Performing Arts Center, sheathed in Italian Travertine, is essentially a rectangular massive structure, combining facilities for concert, opera, musical show, repertory, recital and auxiliary functions, such as restaurants, bars, banquet halls and supporting spaces.

Its acoustics have been praised as excellent, an admirable accomplishment in view of past disasters at other music halls in the country.

Uihlein Hall, the dominant element in the building is reached by a vestibule with an oblong kiosk-shaped box office facing North Water Street. Through doors at either end, a grand staircase leads to mezzanines, Magin Hall and the Promenade level which completely surrounds Uihlein Hall and its stagehouse. Both Magin Hall and the Promenade serve as intermission space.

Separate entrances and lobby spaces on the west side of the building serve both the Todd Wehr Theater, a 3/4 round, with thrust stage, auditorium and Vogel Hall which doubles as symphony rehearsal room and recital hall. Total seating capacity of the Performing Arts Center is 2,327.

Separated box offices for the three theaters are connected

by a pneumatic tube system. A 700 car parking structure, not designed as an integral part of the theater complex, is located across busy, one-way State Street but is directly connected by a steel truss bronze glazed bridge to the Promenade level, approximately 27' above grade. Uihlein Hall with an all purpose stage and a variable proscenium from 45' x 64' for symphony to 16' x 36' for theater has a demountable orchestra shell, flown like scenery when not in use. A pit in the stage floor adjacent to the shell's rear wall houses a pipe organ on an hydraulic lift. Dover stages lifts, permitting the stage to change into suitable space for all kinds of performances, are but a few of the many special equipment features in the Performing Arts Center.

Since the success of any building depends on its functional and aesthetical quality, the Milwaukee County War Memorial Performing Arts Center seems to leave much to be desired on both counts. Complaints by citizens about difficulties in finding access to the various theaters, all having separate entrances, confusion of circulation within the building, no easy access, as prescribed by Wisconsin Statutes for handicapped people using wheelchairs, lack of conveniently located restrooms, are more and more voiced as Milwaukee audiences are settling to live with their Performing Arts Center.

It has been said, that no matter how talented the architect, a building can only be as good as the client will permit it to be. Considering the many superior buildings Harry Weese and Associates have designed, including others in this State, one cannot help but speculate as to what happened in the case of the Milwaukee Performing Arts Center.

In terms of its aesthetics, it has been described as a "mausoleum" by one Milwaukee art critic; "more of a Milwaukee Powerhouse than an arts building" by a local wit; "ugly on its exterior, badly landscaped, cramped and conventional within," by Peter Altman reviewing for the *Minneapolis Star* and Donal Henahan of the *New York Times*: "in time it will, if it is lucky develop a character."

Built at the cost of \$12,000,000, including \$9,000,000 in private gifts, and built 23 years after World War II, the Performing Arts Center gives us the impression of a memorial to the living people whose money built it rather than a living memorial to the County's war dead. Aside from the restrooms and elevators there seems to be hardly a space in the entire structure that does not carry a personal donor's name — the halls, the theaters, the arcades, foyers, lobbies, stair and passageways, chandelier, curtain, administrative level, landscaping, outdoor lighting, flag poles, the landing at the river, et al. One must assume that unrealistic financial considerations played the most decisive role in arriving at a monumental building with so many basic faults. Why else would one fake travertine with plaster? Why otherwise the use of red cedar soffits in the colonnades? Why does the Conrad Fountain look more like a commercial venture than an imaginative fountain worthy of its reported cost of \$375,000? It seems reasonable to assume that Milwaukee really didn't care enough to really put themselves out for a truly worthwhile memorial to the war dead, but rather were self-satisfied with the "honorable" commercialism of the "donor" and its societal significance.

Regarding the overall design concept of the Performing Arts Center we find it hard to detect "the influence of the German Baroque character of Milwaukee," as was stated by Harry Weese, nor can we find the suggested resemblance to the Paris Opera. But most of all, we cannot find "something of the feeling and spirit of Louis Sullivan's Auditorium" as

Milwaukee County War Memorial Performing Arts Center

<i>Architect:</i>	Harry Weese & Associates, Ltd., Chicago, Illinois
<i>Project Designer:</i>	Michael Lisec
<i>Owner:</i>	Milwaukee County
<i>Theater Consultants:</i>	George Izenour Associates, New Haven, Connecticut
<i>Structural Engineers:</i>	The Engineers Collaborative, Chicago, Illinois
<i>Electrical and Mechanical Engineers:</i>	S. R. Lewis & Associates, Chicago, Illinois
<i>Landscape Architect:</i>	Office of Dan Kiley, Charlotte, Vermont
<i>Acoustical Consultants:</i>	Bolt, Beranek & Newman, Downers Grove, Illinois Dr. Lothar Cremer, Berlin, Germany
<i>Interiors Consultants:</i>	Dolores Miller & Associates, Chicago, Illinois
<i>General Contractors:</i>	Klug & Smith Company, Milwaukee, Wisconsin
<i>Heating, Ventilating and Air-Conditioning Contractors:</i>	Zien Heating Company, Milwaukee, Wisconsin
<i>Electrical Contractors:</i>	Andrae Electric Company, Milwaukee, Wisconsin
<i>Plumbing Contractors:</i>	Paul J. Grunau Company, Milwaukee, Wisconsin
<i>Stage Equipment Contractors:</i>	Crown Iron Works, Inc.
<i>Stage Rigging Contractors:</i>	Peter Albrecht Company

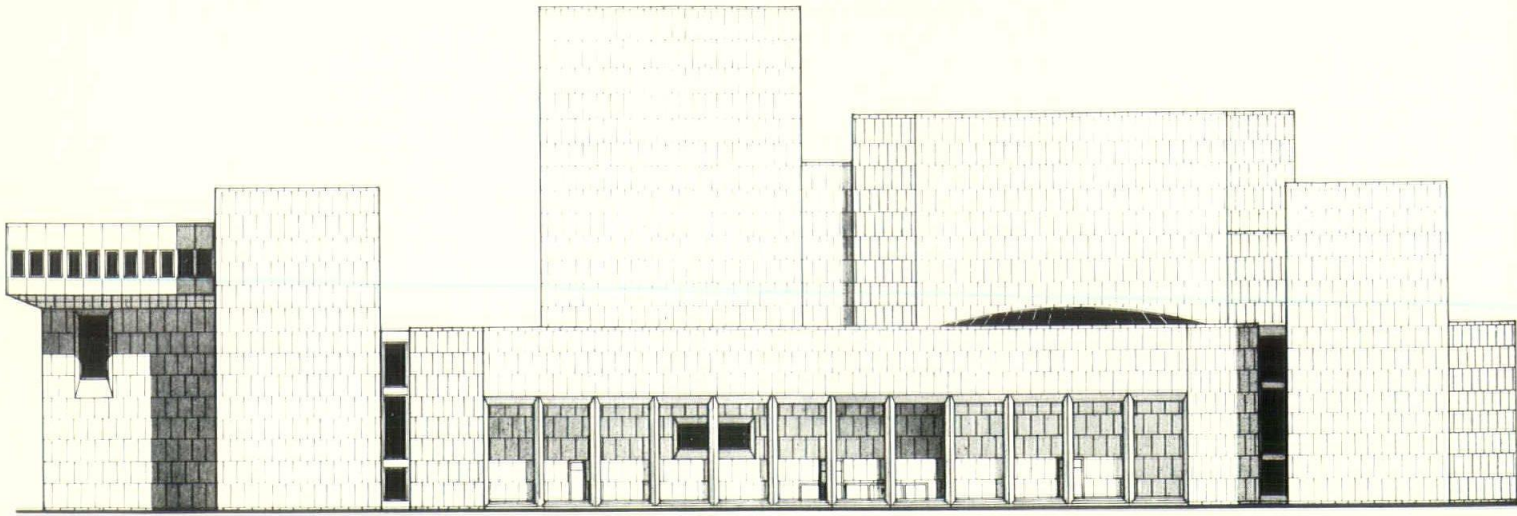
claimed in descriptive data by the architects. These descriptions sound more like an unknowing advertising agency's copy writer than the honest, heartfelt words of the true designer.

The interior with its strings of naked light bulbs, thousands of lineal feet of gold plaster ornamental beads, red carpeting, straw colored imitation travertine plaster, is but a shallow attempt at so-called elegance. It is most certainly not reminiscent of the spirit and genius of the architect who built honestly in the idiom of his own time.

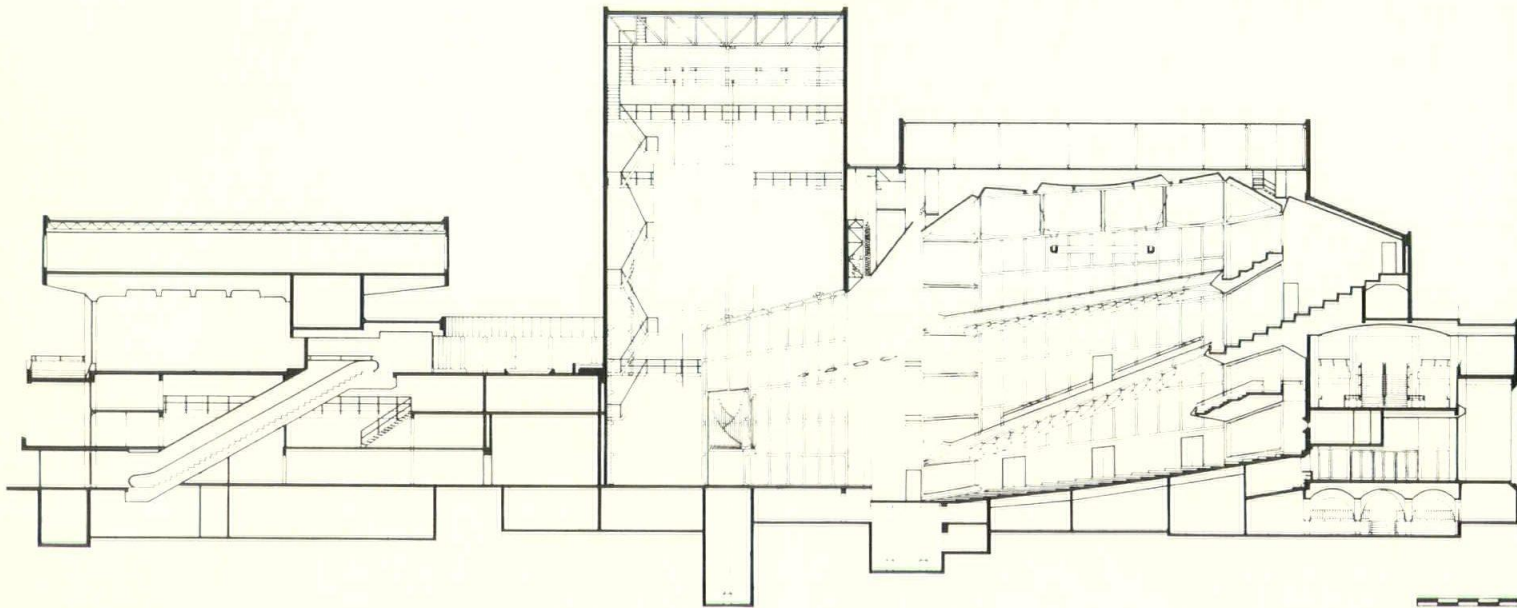
Anyone dismissing our disenchantment with the exterior and the interior of the Performing Arts Center as "sour grapes," would do grave injustice to the intelligence and integrity of the Wisconsin architectural community, and those other persons in the community with high aesthetic judgment.

Years ago, Harry Weese stated at a Friends of Arts Luncheon in Saarinen's War Memorial Center, that Milwaukee was going to get what it deserved. Did he really mean for Milwaukee to draw a beer where champagne should have been served? All we can do is speculate, but knowing the brilliance of many other works of Harry Weese, we sincerely doubt it and suggest that the "client" was the inept one.

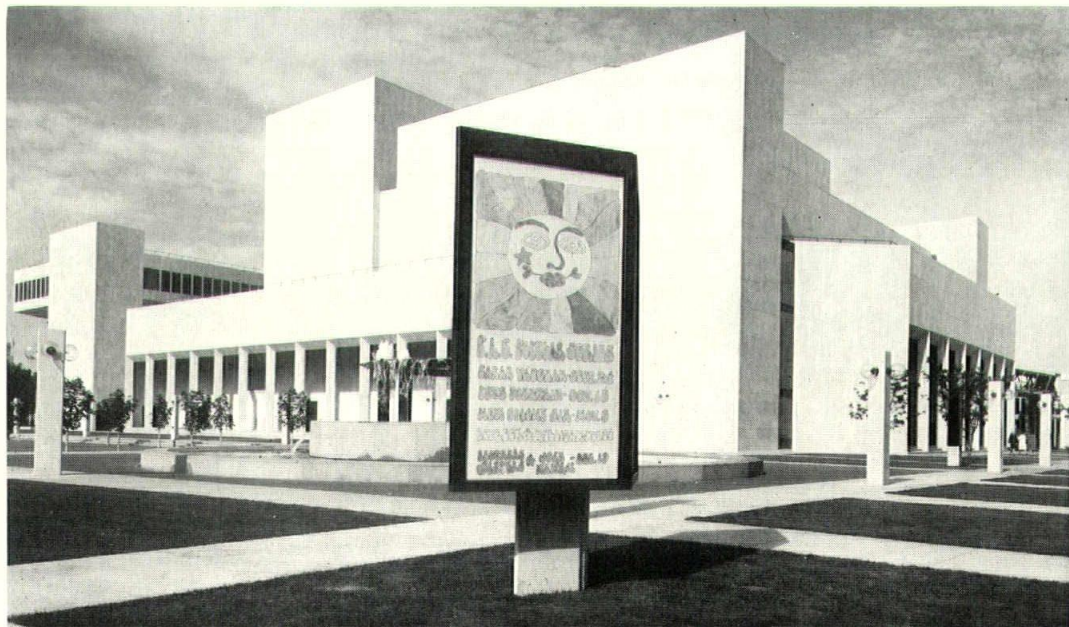
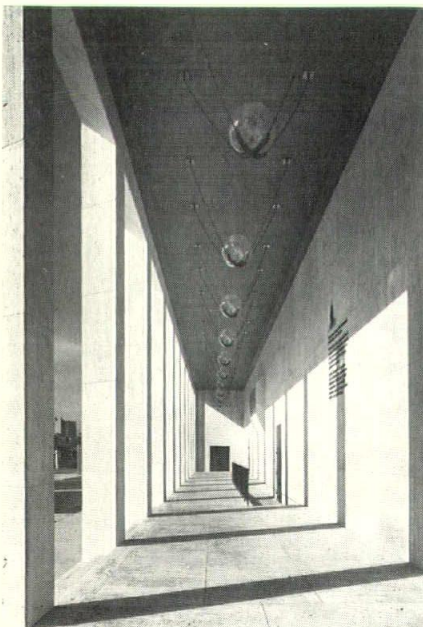
For the future, therefore, we sincerely hope that all shall learn by the mistakes we see so clearly before us and that the community and their children and grandchildren will have to bear under. The first mistake that can certainly be remedied immediately is for the community to begin to listen to the highly trained professionals in the field and to heed their knowledgeable advice.

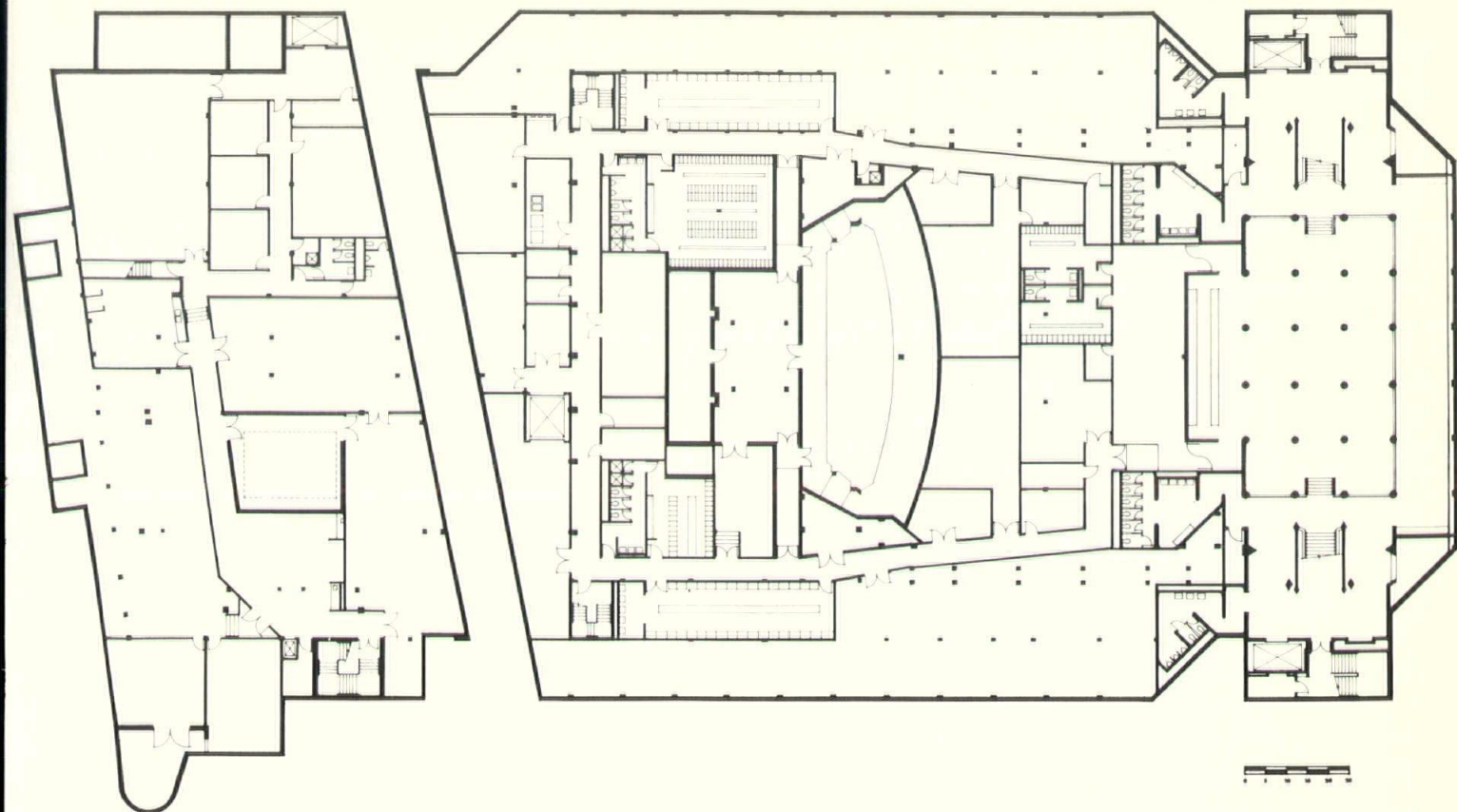


South elevation

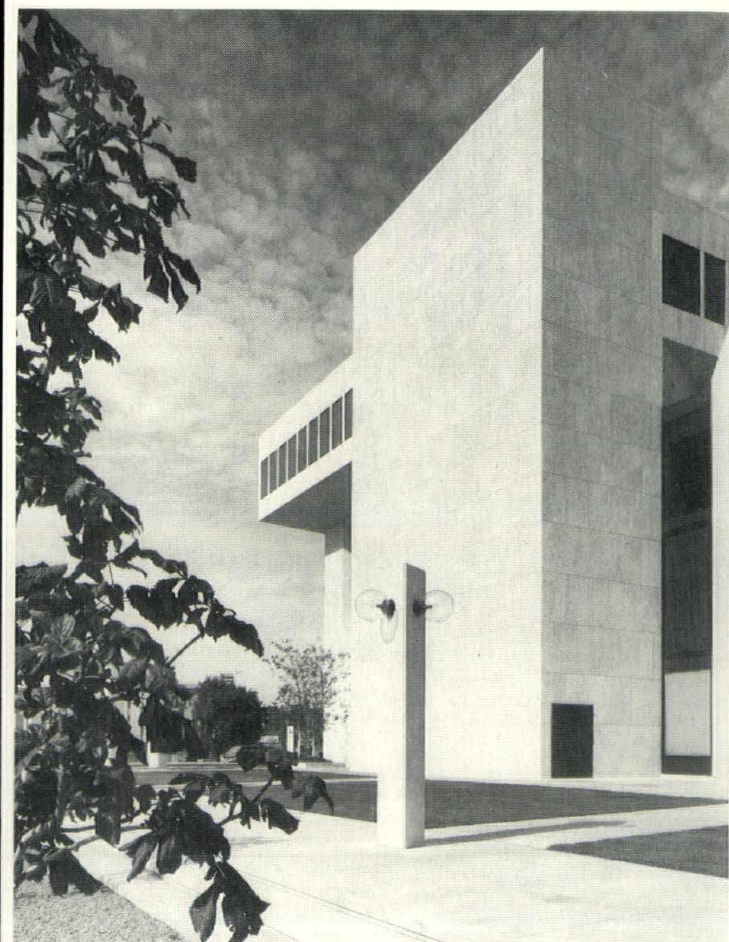


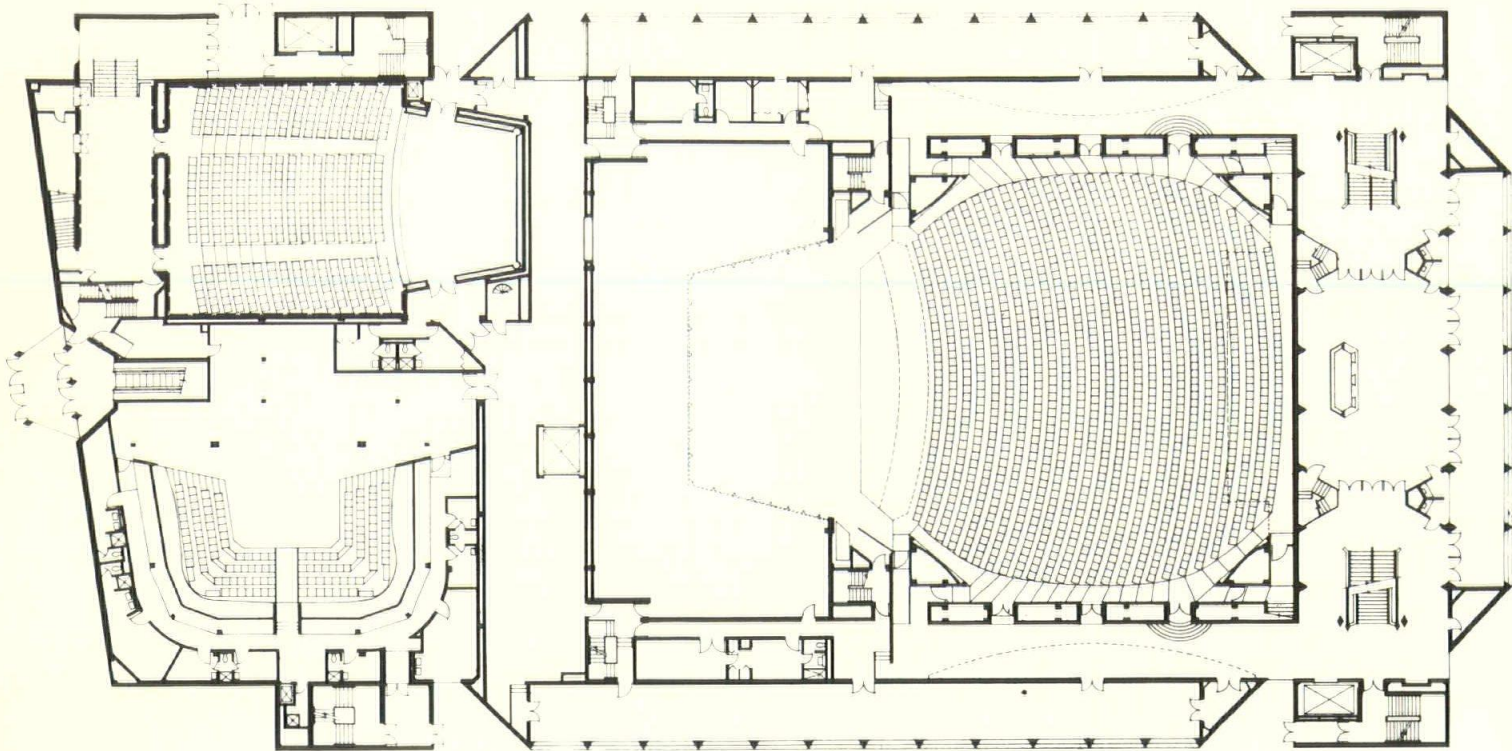
Building section



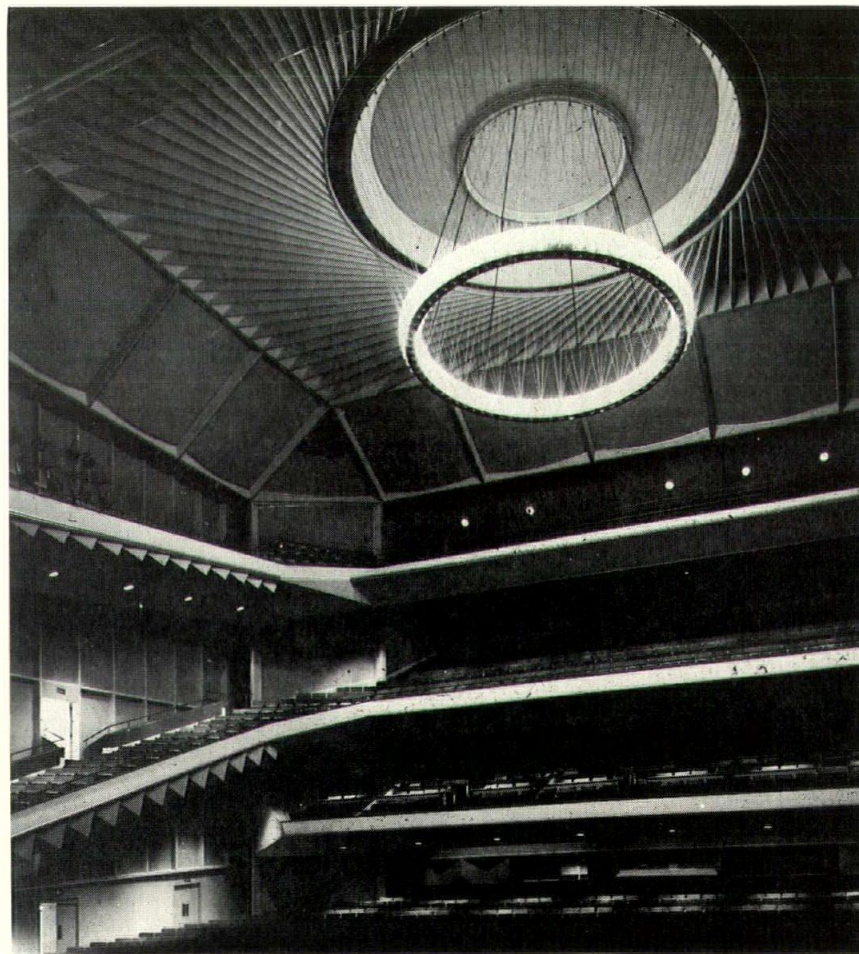
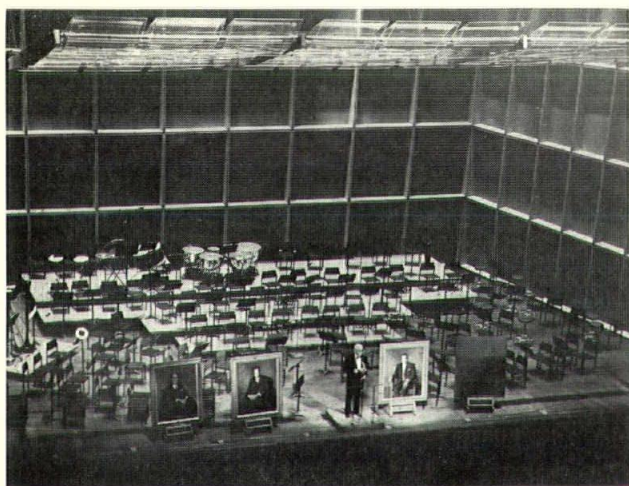


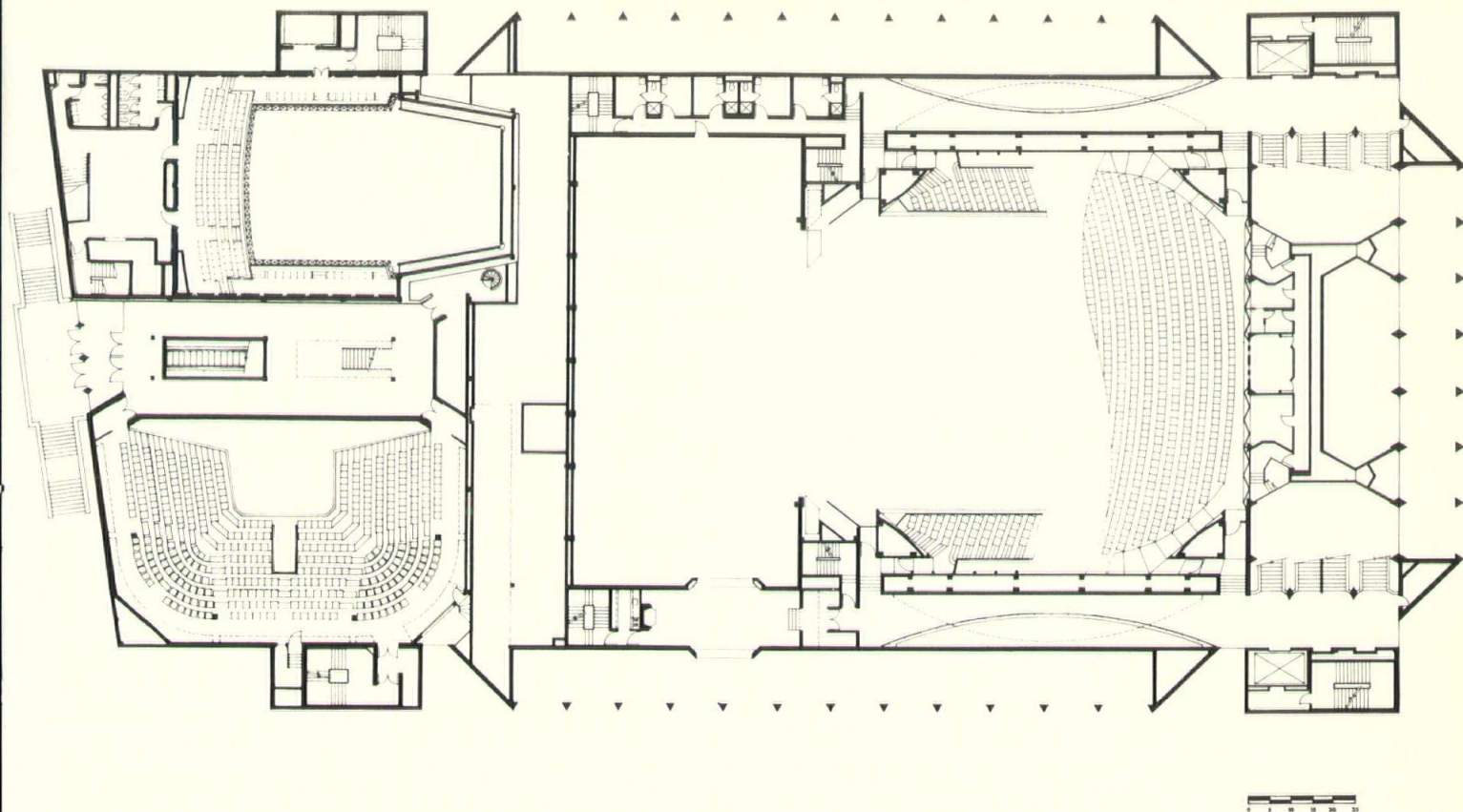
Basement plan



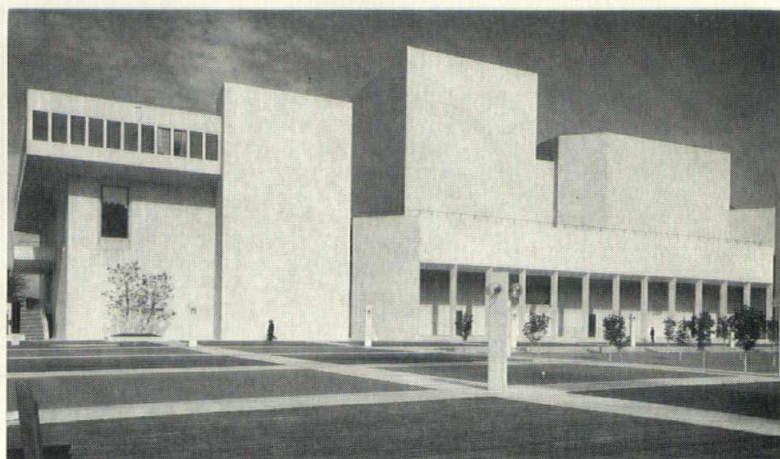
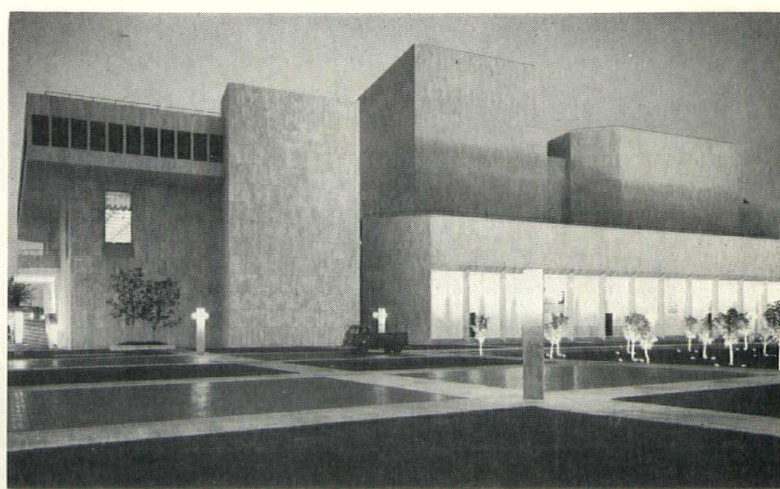
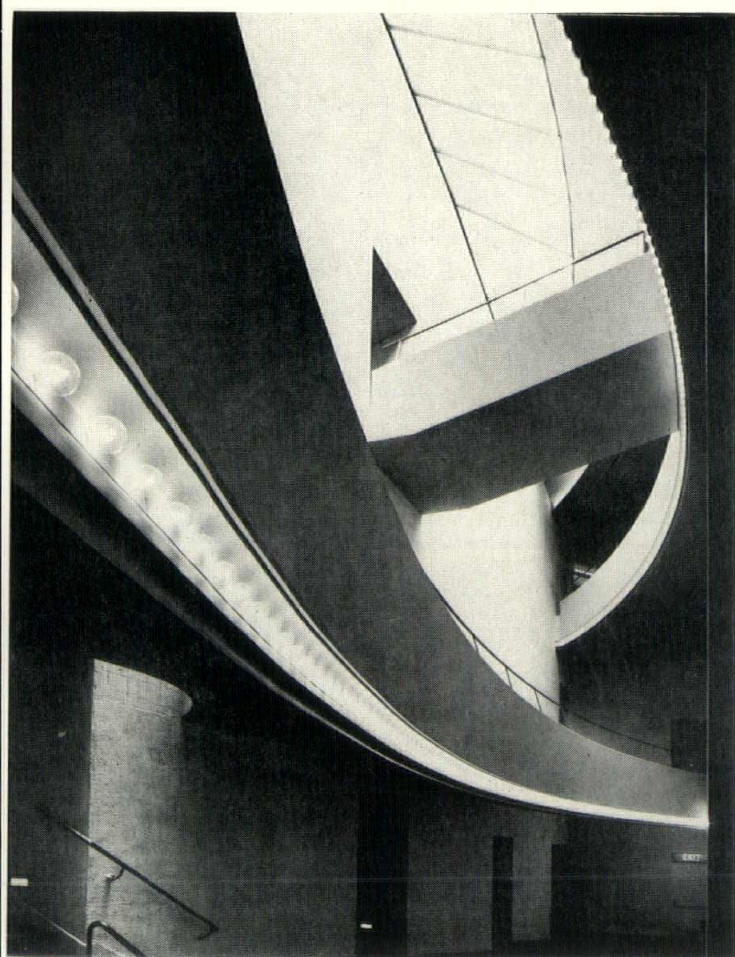


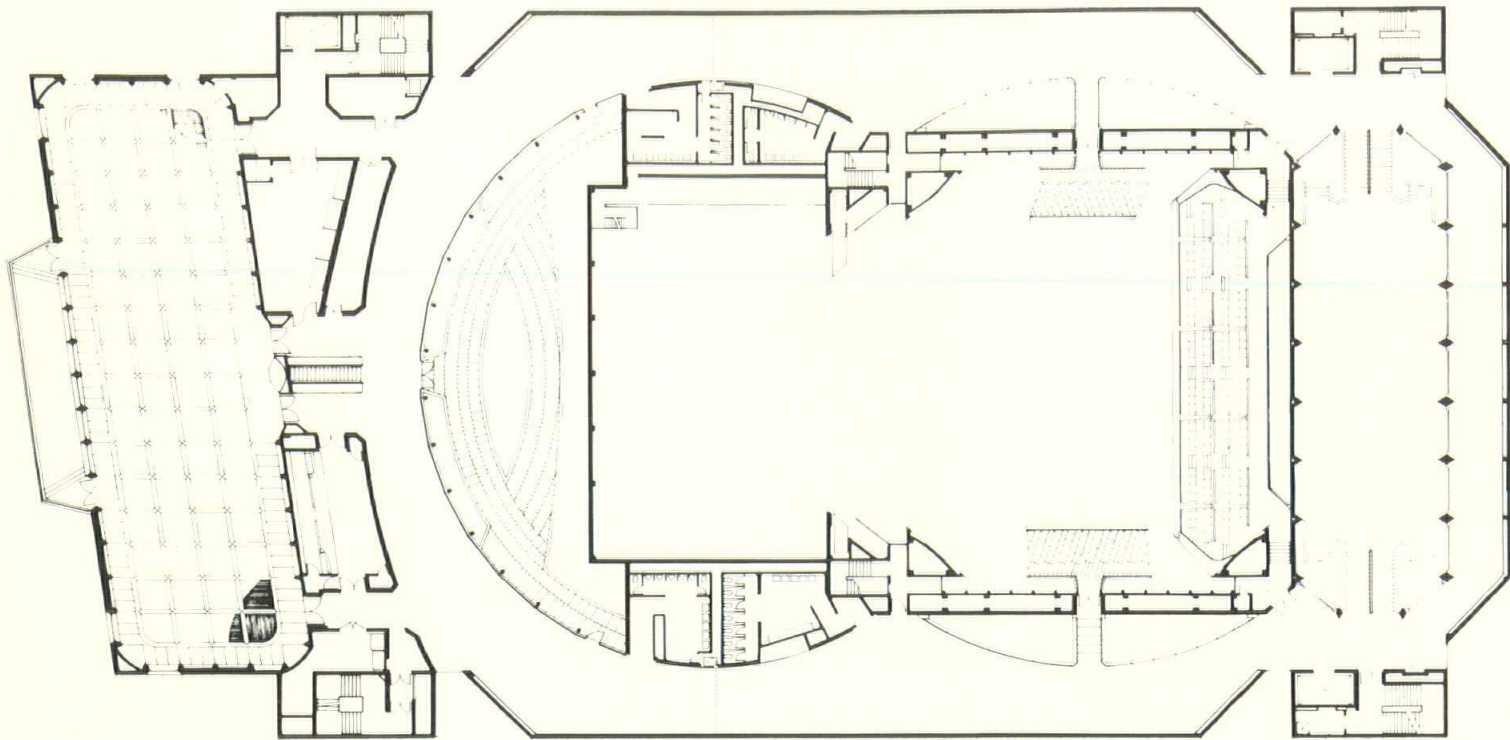
Grade level plan



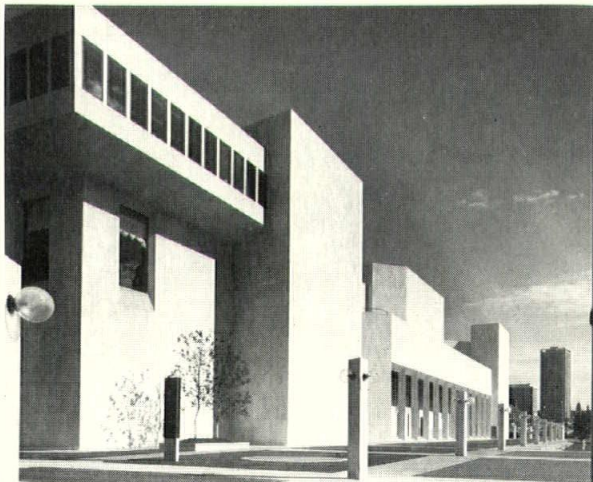
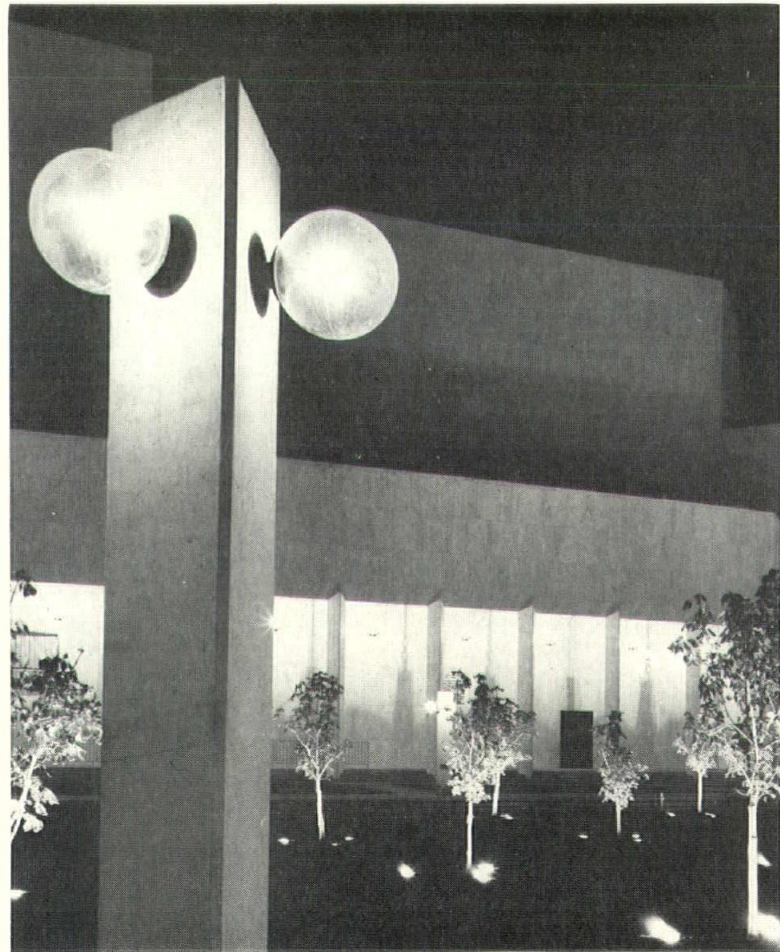
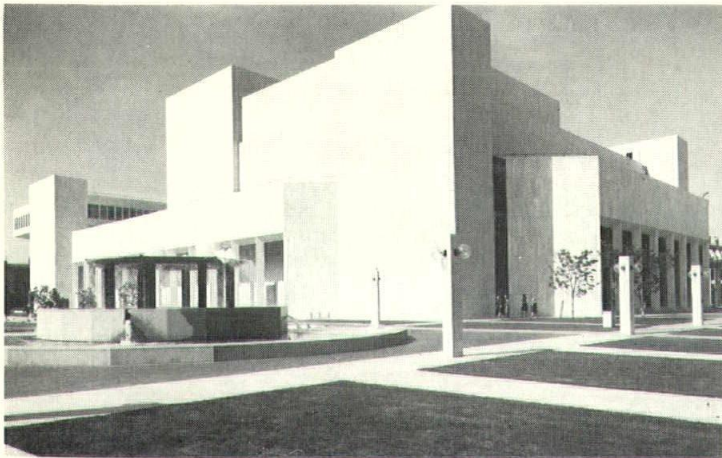


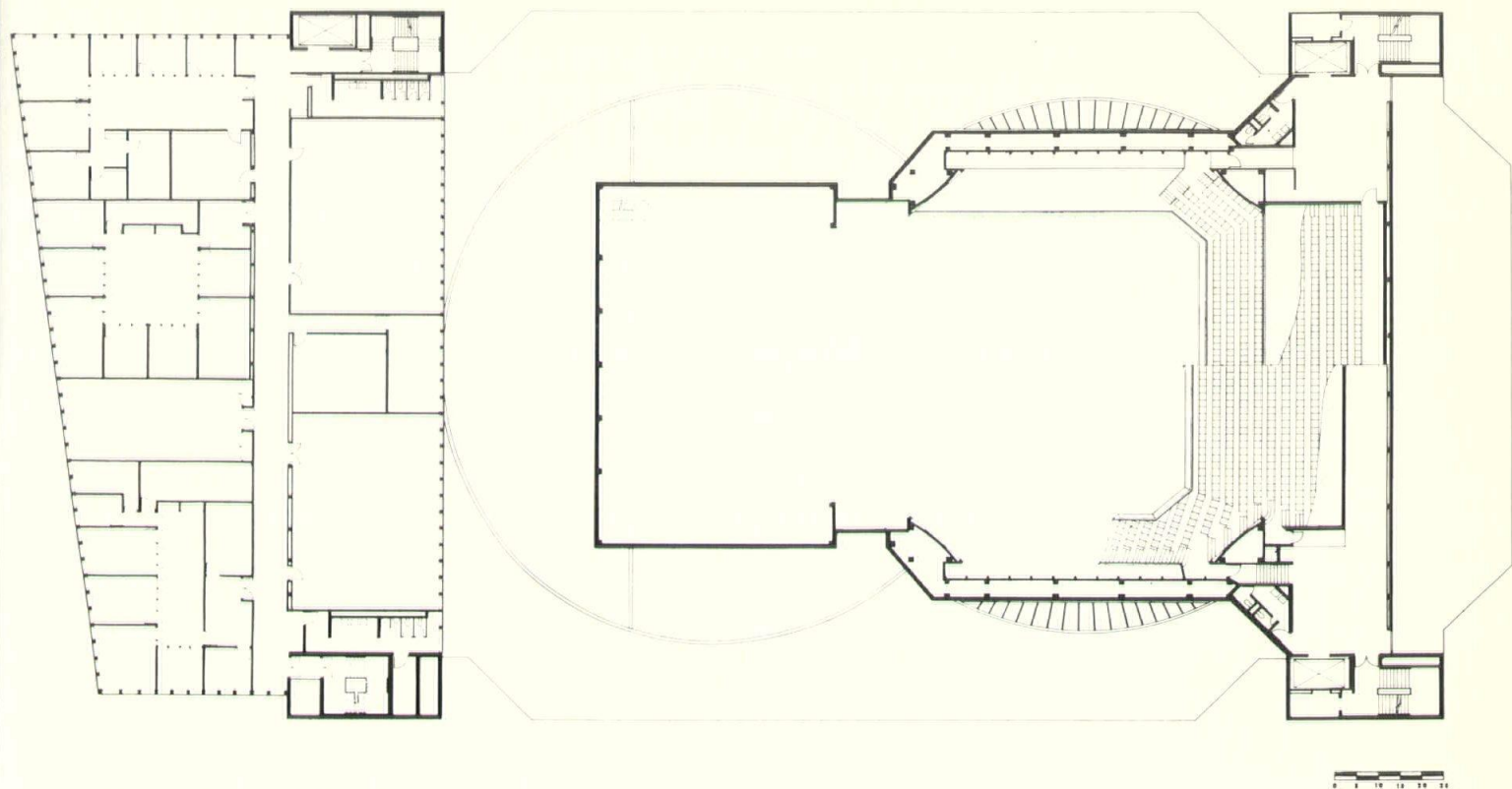
Mezzanine level



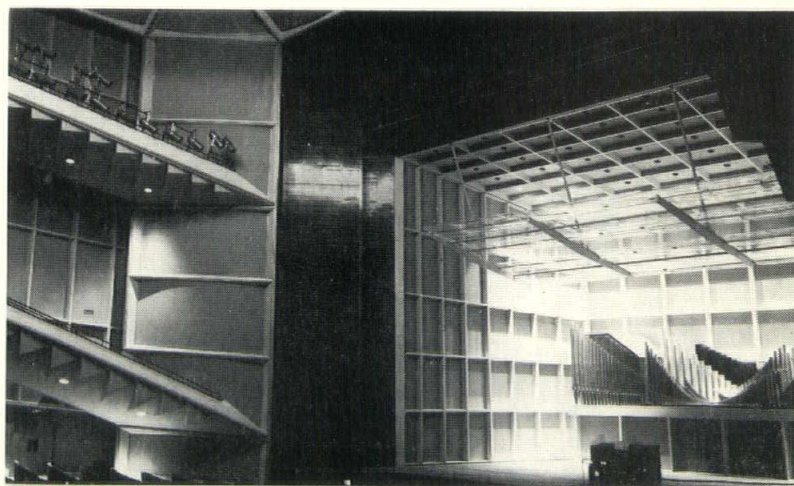


Promenade level





Center offices and upper lobby plan



Rembrandt Incarnate

The Tercentenary of Rembrandt Van Ryn — 1606-1669



*Self-portrait — 1633-34 — the year he became engaged to Saskia.
(In the Pitti collection)*

I

Through three hundred years Rembrandt reaches us emotionally, spiritually and artistically. Among the seventeenth century Dutch masters, he left us a unique heritage of superb etchings, drawings and paintings. All over the world, laymen and scholars, museums and universities, pause to pay tribute to this hand of genius — so like the hand of God. This autumn the great Ryksmuseum of Amsterdam announces an exhibition of “the zenith of his art.”

To appreciate him anew one must search for the magic ingrained in his unique aesthetic projections into space, time and light, always tempered by his humane comprehension, his total personal involvement.

Why do scholars refer to him as one of the first modern artists? One of the reasons is that Rembrandt's draftsmanship became daringly free, even highly abstract at times. He drew an elephant with powerful circular swirls; a lion is indicated with arabesques, revealing the animal's power rather than realistic aspects. Rembrandt's etchings and engravings were masterstrokes of lighting and shade. A threatening sky might at times be indicated by bold striations, or Christ might be enfolded in a mysterious glow. Then too, to his superb early technique in oil painting, he later added rich plastic effects through strong brush stroking, even using little blocky squares of thick paint which presage Cezanne.

II.

Environment can make or break an artist. Seventeenth century Holland was just right for Rembrandt. While many of his contemporaries knelt at the works of Titian, Raphael or Leonardo in Italy, he found his Dutch environment amply inspirational. It sustained him for a lifetime of passionate creativity. He studied the works of the Renaissance masters through the many original paintings, engravings and drawings for sale in Amsterdam. His personal collection was large and included an original Raphael.

When the young Rembrandt established himself in Amsterdam, the star of his genius had risen well into the sky. The city was an exciting milieu for a young man of his keen perception. It was the greatest trading port in the world and reached a population of 200,000. Along the vast waterfront and near the exchange, one saw people from India, Italy, Sweden, England, Germany, Turkey and Spain. Here was an affluent society capable of supporting painting, literature and architecture. The rich merchants were building large houses and they needed portraits of themselves and their families. They also sought landscapes and still-lives to decorate richly furnished interiors. Rembrandt's work was in demand, and he could complete a great portrait in two weeks, executing etchings and drawings at the same time.

III.

Not unlike other great men in history, Rembrandt was the prey of his own contradictions, and in order to interpret him we must look at his inner conflicts — dichotomies which gave his work unusual depth. We find riches and poverty, eros and purity, youth and age, rejection and acceptance, joy and

sadness, light and dark, large and small. For example, he was a Protestant, possibly even a Mennonite, and yet he was a sensualist deluxe. One of his most exciting works is an erotic baroque portrayal of the voluptuous Goddess Danae, lying completely nude on a luxurious couch, awaiting with outstretched hand for her lover Jupiter to appear in a shower of gold, her beautiful round belly pregnant with Perseus.

IV.

Rembrandt finally bankrupted himself through his indulgence in a huge house and a large collection of paintings, Greek and Roman antiquities, elegant furnishings and rich costumes with which he bedecked his models and himself. In contrast to this, at times he was engrossed in portraying the rags of beggars, rural cottages, peasants and simple country scenes near Amsterdam.

There was also the driving force of a genius ego twinned with an alter ego which withdrew him from the affluent society of Holland's Golden Age. From one of his large late self-portraits, we deduce a man who suffered the pain of fulfillment rather than disappointment. After all, his world



Saskia 1643 — painted after her death (oil)



Christ preaching to the sick — etching 1649

was the great world, the world of aesthetics. While lesser men were satisfied with vestibular pleasures in painting, Rembrandt reached many apogees in imaginative projections.

V.

Rembrandt was deeply involved throughout his lifetime in religious subjects, and in no other artist's work can one find so comprehensive a treatment of the whole old and new testaments. The legends applicable to many of his works are intensely moving. For the famous "Christ Preaching" we have:

"to comfort all that mourn . . . to give unto them
beauty for ashes, the oil of joy for mourning,
the garment of praise for the spirit of heaviness."

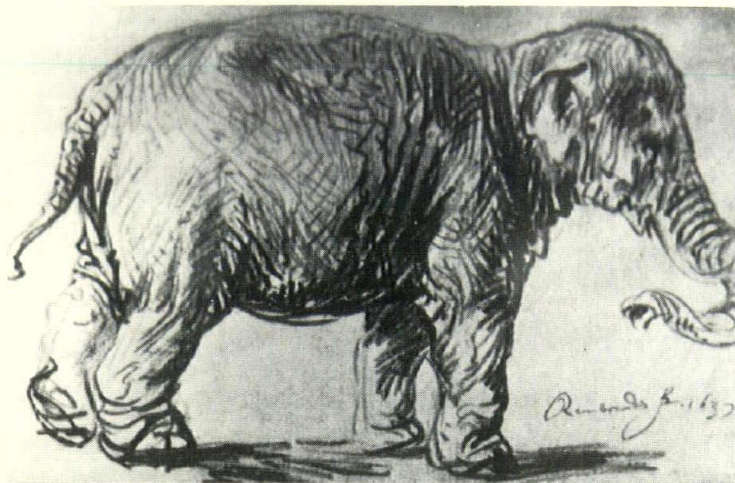
Or for his "Christ at Emmaus," we quote:

"And their eyes were opened, and they knew him."

Luke 24:31



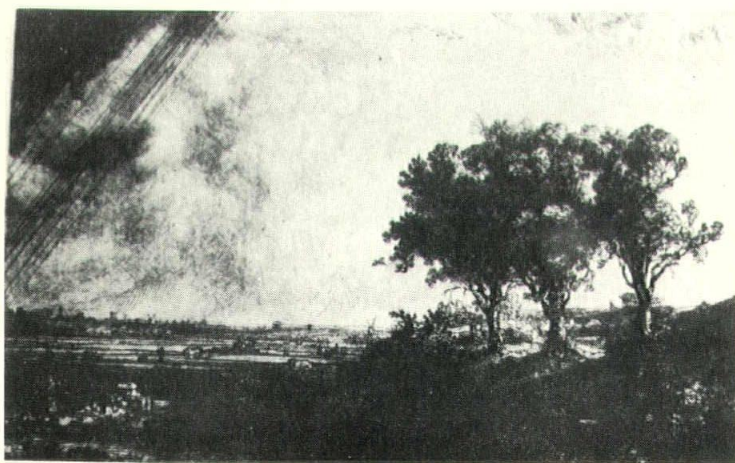
Danae — (oil)



Drawing — Elephant

Contrary to some earlier art historians, recent scholarly research reveals that Rembrandt's reputation spread across Europe almost as soon as he created his great early paintings. We know now that his etchings were seen in Italy when he was only 28 years old. One of Europe's greatest collectors of prints had 224 of his works, and his Italian royal patron Ruffo not only ordered large historical portraits, but had 189 of his etchings. Cosimo de Medici III of Florence is known to have visited Rembrandt's studio in Amsterdam, and there were three paintings in the Medici Florentine collections. At this tercentenary his reputation is worldwide, everywhere reaching into eternity.

Wisconsin is fortunate in having excellent examples of his graphics, and one can study his great oil paintings in the National Gallery of Washington, the Metropolitan in New York, the Frick, the Gardner and many other collections. To participate in the emotional content of Rembrandt's work one must look at originals. His image-making mirrors life in a mysterious and unique way. *Lucia Stern*



Etching — Three Trees



The Nightwatch — after cleaning



Self-portrait (1666) oil

Coming upon an article "UWM opens School of Architecture," in the September 28, 1969, *Sunday Journal*, I read with ever increasing amazement the following:

"No attempt will be made to prepare students to pass the state's registration examination, necessary to be licensed to practice architecture in Wisconsin.

"In fact Wade said little emphasis would be placed on formal classes and examinations in the school. If a student has required information or skills — or can obtain them by himself — he is not required to take a class. Examinations will be intended more for the student to evaluate his own progress than to help an instructor arrive at a grade. In one sense, Wade's attitude is quite permissive."

Thinking through the implications of these statements to their ultimate consequence, there was no doubt, that somewhere along the line a grave misinterpretation of what Dean Wade really said must have occurred.

We invited Dean Wade to give us *his* thoughts about "Registration and Accreditation" and *his* interpretation of "Permissiveness" in architectural education, so that any doubt could be dispersed. (Latter to be published in December '69)

Registration and Accreditation

The purpose of a School of Architecture is to prepare students who are able to practice architecture. A part of being able to practice is being able to become licensed to practice. Therefore, any school which does not prepare its students as well as possible for licensing is not fulfilling its obligation.

A school, however, cannot guarantee that its graduates will be able to become licensed. Architectural licensing in every state requires practical experience from its applicants in the just belief that many things about architectural practice cannot be learned in school and must be learned in the architectural office. The road to professional licensing is an arduous one, and the school cannot, therefore, guarantee licensing to its graduates; all it can do is *to make available to its students the attitudes, knowledge, and skills that its faculty knows to be essential for licensing* — what the student does with these is outside the school's control.

It is true that preparing a student for the mere mechanics of examination for licensing should not be a school's primary purpose. Instead, the school must focus on the development of general abilities in its students that will enable them to be good architects whatever future changes occur in architectural practice or in registration requirements.

Architectural practice is in a period of major revision — all the way from the computerization of some aspects of practice to the development of major specializations in practice. Comparable changes will occur in licensing laws and are even now under discussion and consideration as witnessed by the major paper presented in June, 1969, Convention of the National Council of Architectural Registration Boards by its President, Dean Gustavson. Under such circumstances, it would be neglectful — nearly criminal — for the school of architecture to prepare its students to satisfy the mechanics of present-day registration only. The School of Architecture at UWM has higher purposes.

The School of Architecture, UWM, is not yet accredited. The National Architectural Accrediting Board (NAAB) will not consider a school for accreditation until it has graduated its first class from its professional program; the UWM School, which has just accepted an entering class, is, therefore, not accredited and will not be until it has been passed by NAAB.

Accreditation is important to the School and its students. The UWM School of Architecture will be developing its program with accreditation in mind and the sense that it will be up for review in 1974 when its first class will, presumably, have graduated from its proposed professional program.

Since one concern of the National Architectural Accrediting Board is whether the school prepares students for licensing or registration as architects, the UWM School of Architecture and its faculty shares that concern. Among full-time faculty, the three senior faculty are licensed as architects. Of three younger men, two are architectural school graduates holding advanced degrees, and the third has done major work in the industrialization of building systems. Of the part-time faculty, one is a city-planner, and the other an industrial product designer. The faculty is well equipped to carry out its appointed task.

A Place to Live

An environmental architectural exhibit entitled *A Place to Live*, sponsored by the Western Section, Wisconsin Chapter, AIA, went recently on display at the Madison Art Center. R. E. Simon, Jr., from New York, well known developer of new town Reston, Virginia, was the guest speaker at the opening on September 14th, 1969.

Members of a special committee of the Western Section for this project, conceived the idea two years ago and embarked with enthusiasm on this rather very ambitious undertaking.

Jack Douthitt, chairman of the committee, explained that the reason for the exhibit was to produce a vigorous statement on architectural features of the existing environment.

The exhibit was essentially comprised of four displays, tracing the development of our present environment from the rural, urban to the suburban, permitting some glimpses of what to expect of the future.

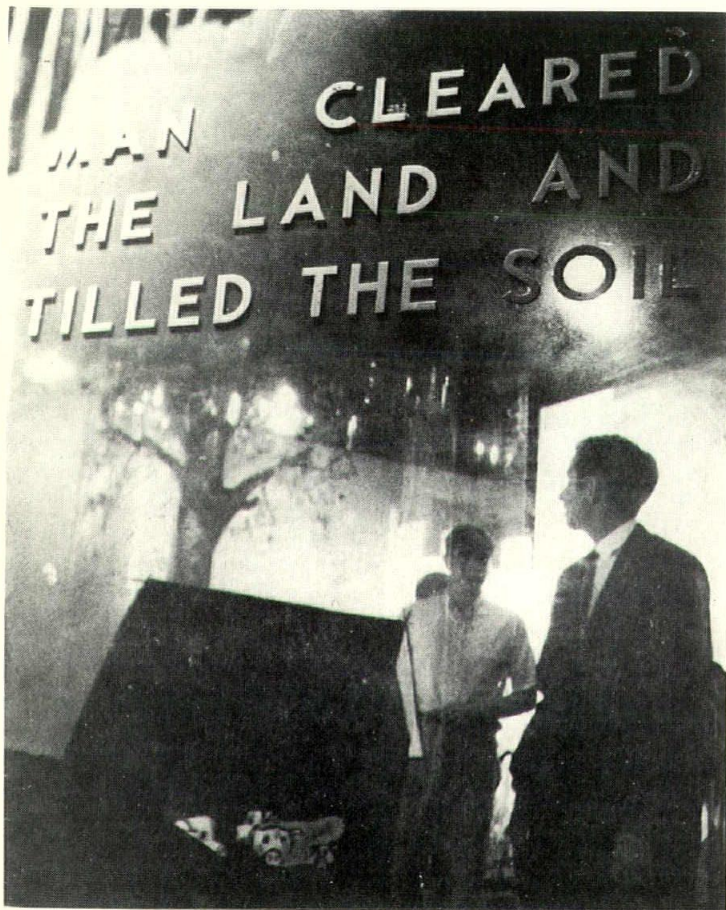
A Place to Live occupied one whole half of the first floor of the Madison Art Center, indicating the enormous effort of the physical production alone which was financed through

a grant from the Wisconsin Arts Council.

The conceptualization of the theme, a rather difficult one at that, came through the combined efforts of all committee members, Denis Vehrs, Ray Matulionis, Jerry Spencer, Jacky Gunderson, Terry Milne, Rick Parfray, Bob Marasco and Jack Douthitt. They produced an exhibit that radiated concern. The execution of the physical properties was done with creativity, ingenuity and delight, inviting participation from the 100 plus visitors who came to help celebrate the opening.

If the committee had set out to produce a vigorous statement on architectural features of our environment, they accomplished much more than that, namely the basic message that we can choose and that we do have a choice, if we only stop, see and think, ultimately leading to our active participation in forming the future environment.

Unfortunately the exhibition proved difficult to photograph, so that we have but a few records of this event, hopefully transmitting some of the atmosphere that was experienced by the appreciative visitor.



Above: A glimpse of the rural section of the exhibit.

Right: John Findlay, President of the Western Section, Mr. Simon, Jr., Cham Hendon, Director of the Madison Art Center and Jack Douthitt admiring a curtain of trees and shrubs painted onto a plastic material.





Left: Ray Matulionis and Jerry Spencer in the urban section.
Above: Jacky Gunderson and Dennis Vehrs with a most delighted young visitor.



Above: One of the many life-size cut-out people that could be found throughout the exhibit, in this particular case the profile of Jack Douthitt.
Left: George Richard, formerly executive director of the Wisconsin Arts Council, inspecting a youngster while a smiling motorist keeps on course.



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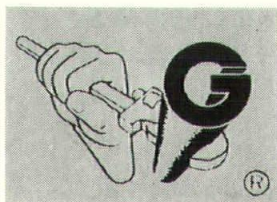
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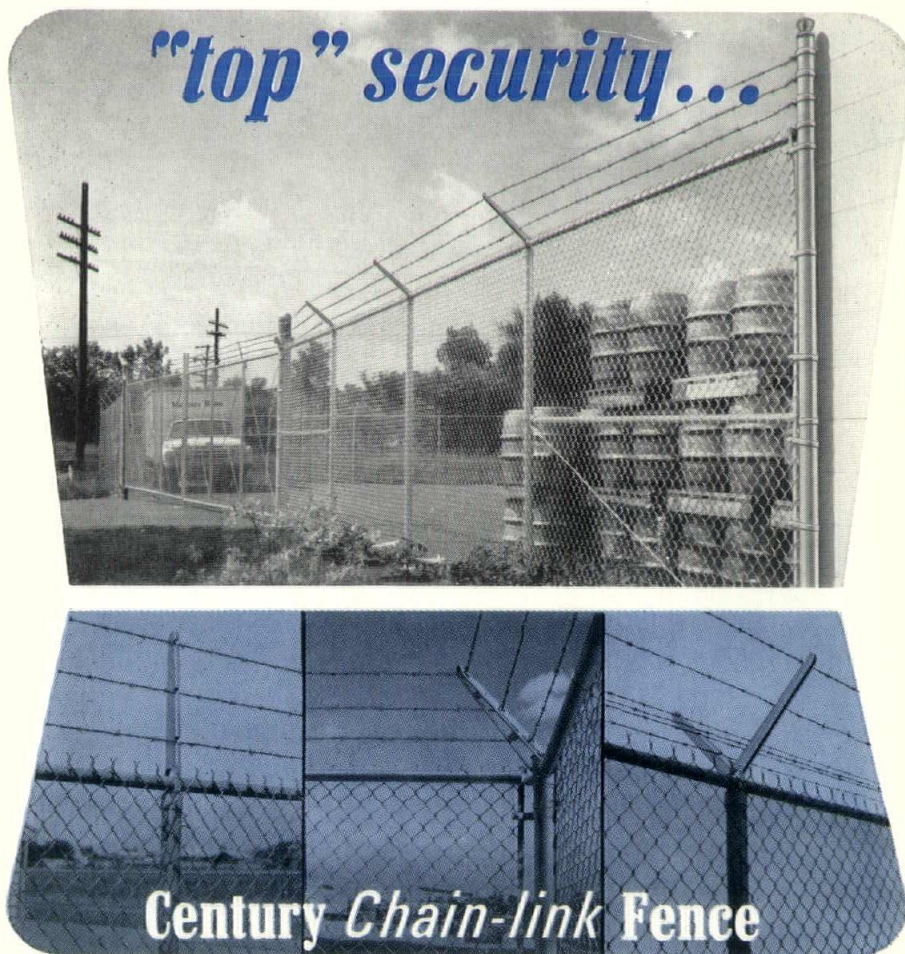
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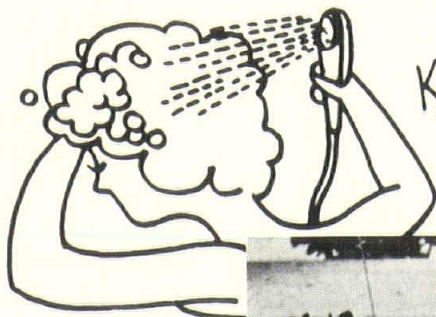


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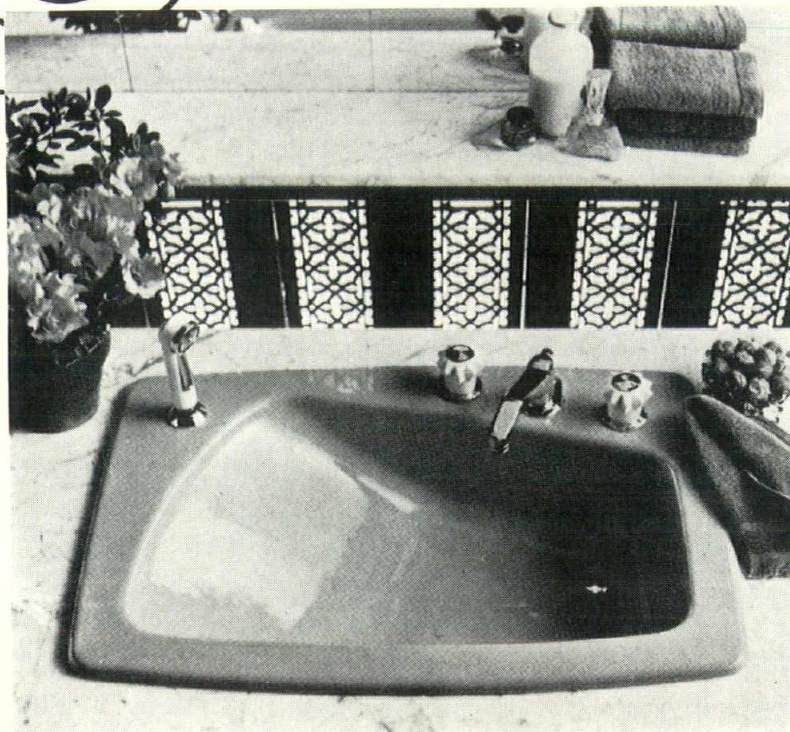
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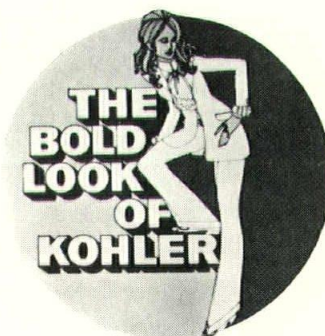
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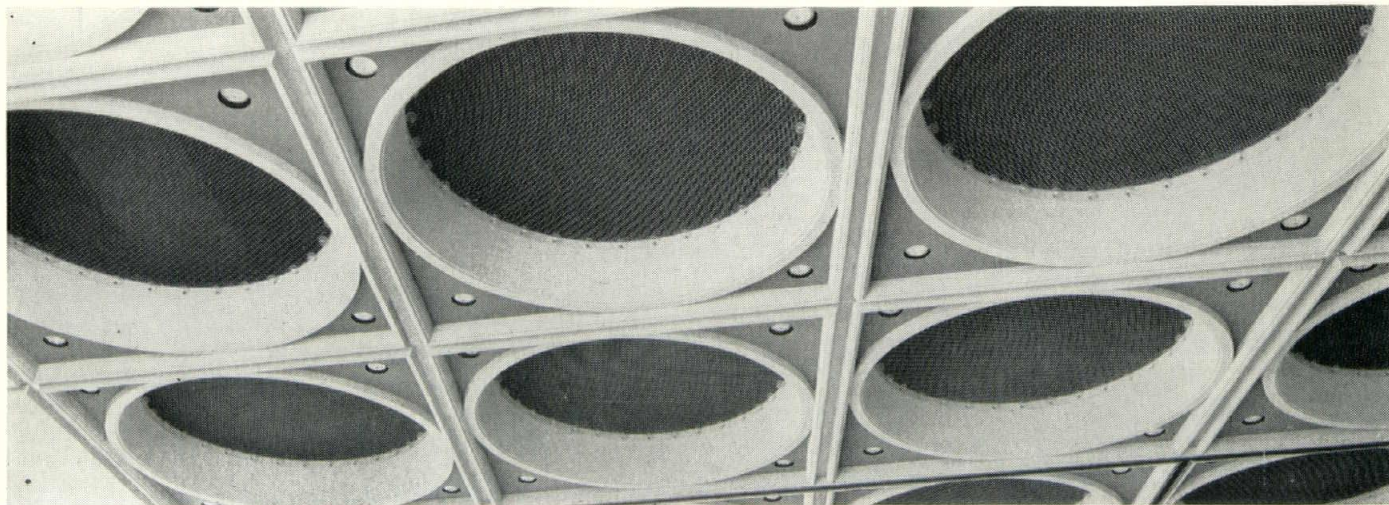
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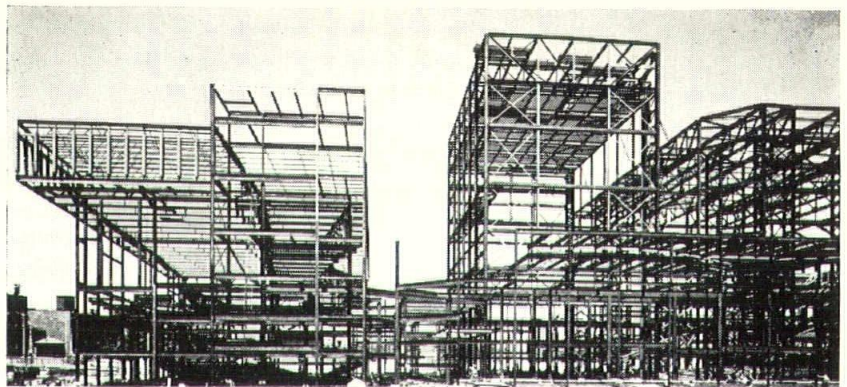
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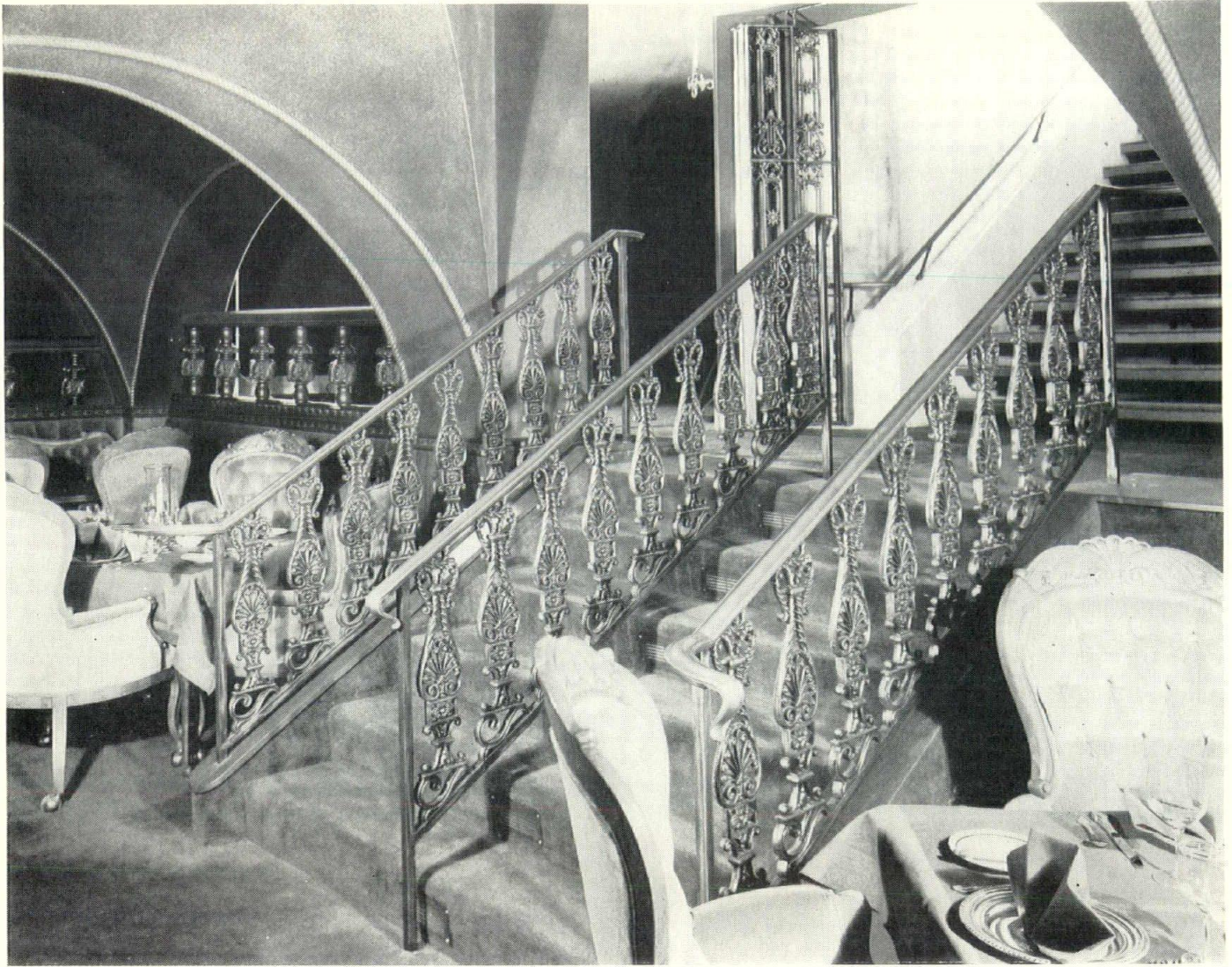
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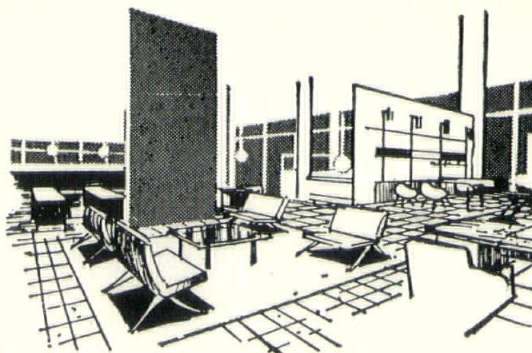
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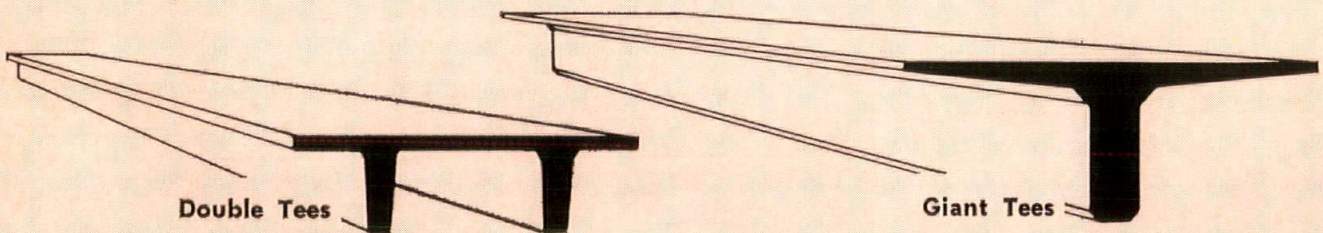
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